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Stephen S. White (Editor)
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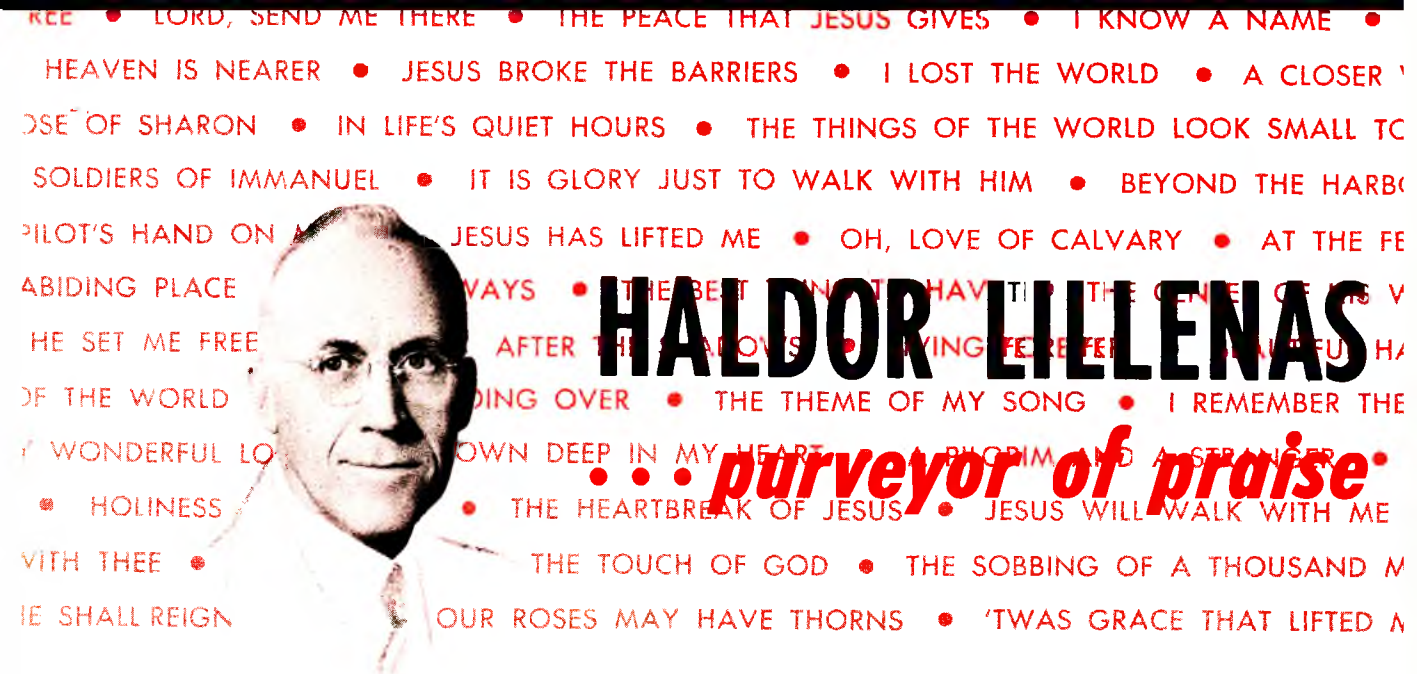
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"HO - LI - NESS UN-TO THE LORD"



*"Rejoice
and
Sing!"*



HALDOR LILLENAS

... *purveyor of praise* ...

THERE WAS A CRY (a wee one perhaps, but undoubtedly melodious) on the island of Stord, Norway, on November 19, 1885. Little did the parents realize that the purveyor of that cry would someday be heard around the world, and that wherever hymns and gospel songs were sung, the lyrics and melodies of Haldor Lillenas would ring out with praise unto God.

Now retired (though he still writes) in Pasadena, California, he states that his greatest joy is to hear people singing his songs or using some of his praises in testimony. His joy must be full, for, since he has written over thirty-five hundred hymns and gospel songs, it is likely that around the clock his works are being sung.

What is the genius of this man?

An unusual sense of perception was his. To visit with him, to hear him speak, or to sing his songs is to discover that here is a man who has seen the indescribable beauties of nature, who has heard the blue jays' jabberings, who has smelled the burning grass, who has tasted the delicacies of blackberries, and who has felt the touch of pain. Being so sensitively human, he has caught the heart cries of man and wrapped them in a song.

And Haldor Lillenas can laugh—mostly at him-

self! From the childhood incident of running on short legs from howling wolves to the present-day experience of having one of his "masterpieces" fail on the market, he can sit back and laugh his troubles away. At himself, or with you, whenever he laughs, you sense that it is an understanding laugh and by it you are made cleaner and nobler.

And this man had a sense of toil. Not afraid of sweat was he, for whether it was a child berry-seller or a writer of hymns or a preacher of God's Word, he went to work with sleeves rolled up. He gave to life the choice fruit of perspiration—and the world is better for it!

A sense of appreciation was his also. Although he has given the world so much through his gifted pen, he lives as debtor to God and man. Gleaming through all the gifts of this talented man is the beam of his devotion to God, and somehow it outshines everything else.

A poet, a singer, a musician, a writer, a preacher, a gentleman, a Christian—all of these are parts of the man known as Haldor Lillenas, and whether traveling this earth singing the "Wonderful Grace of Jesus" or in the city "Where They Need No Sun," we shall be blessed by the life of this "Purveyor of Praise."

By J. WILLIAM ELLIS

Pastor, First Church, Pasadena, California

HOLINESS FOREVERMORE • WHERE THEY NEED NO SUN • COME JUST AS YOU ARE • I
• I HAVE SETTLED THE QUESTION • WALKING IN THE BEAUTIFUL LIGHT OF GOD • BEYO
SONG • WONDERFUL PEACE
WONDERFUL GRACE OF JESUS
O ME • THE GARDEN OF MY HEART • GLORIOUS FREEDOM • UNDER THE ATONING B
ALTOGETHER LOVELY • MY BURDEN IS GONE • SOLDIERS OF IMMANUEL • THE CALVA

HOW CAN I BE LONELY?
WONDERFUL • HEAVEN

THE CHRISTIAN RELIGION

is surely a singing religion. Probably the best-known and most popular book of the Old Testament is the Book of Psalms; it is here that we find the timeless songs and prayers of the human heart. Who has not found strength and comfort in the twenty-third psalm or shelter and reassurance in the ninety-first?

One of the church fathers, writing his spiritual autobiography in the fourth century, asks the question, "Which is first, to call on God or to praise Him?" Another writer observes, "He knows little of himself who is not much in prayer, and he knows little of God who is not much in praise."

The distinction between praise and thanks is also pertinent; we praise God essentially for what He is, whereas we give thanks to God for what He does or for the benefits He bestows. Conversely, the lowest degradation of the heathen is well described by Paul: "When they knew God, they glorified him not as God, neither were thankful" (Romans 1:21).

The believing heart has always been a singing heart and the Christian's face a shining face. Tennyson wrote:

*The song that serves a nation's heart
Is in itself a deed.*

In ancient Israel, Miriam sang of the deliverance at the Red Sea and David sang for all of us when he mused in the dens and caves, hunted for his life by the jealous Saul. When in captivity the enemies of Israel tried to engage them in entertaining song, they replied, "How shall we sing the Lord's song in a strange land?"

Singing was an essential part of the worship and fellowship of the Early Church. Their radiance and unquenchable cheerfulness in the midst of persecution puzzled their critics. Down through

the years, whenever the spiritual tide of the Church has been high, the song of the Lord has been heard; but whenever the spiritual tide has been low, their songs have died away or have turned to a minor key.

One of the features of the Protestant Reformation in Germany was the restoration of singing to the congregation. Luther imitated the prophets and ancient fathers of the Church and undertook the composition of the German psalms or spiritual songs, "that the Word of God might be preserved among them, if by nothing else, by the singing." He further insisted, "Music is one of the most significant and delightful presents that God has given us."

In the Wesleyan revival in Britain and America two centuries later, Charles Wesley gives us the gospel by the singing page. John also wrote songs and edited all that they published together. These singing prophets were also careful to instruct their lay preachers and new-found converts to sing. Their songbooks were sold at prices the common people could afford and some of the gems that they contained are useful in the Christian Church today.

In this present century, Beverly Shea is the singing counterpart of Billy Graham, the international evangelist that God has used so mightily. No doubt this generation will never forget Shea's singing of "How Great Thou Art!"

But the true genius of our Christian message is the constancy of our rejoicing. Praise is always

GENERAL SUPERINTENDENTS,
Church of the Nazarene (reading left to right):
Hugh C. Benner, G. B. Williamson, Hardy C. Powers,
D. I. Vanderpool, Samuel Young.



Rejoice and Sing!

By SAMUEL YOUNG for the Board of General Superintendents

Best-loved Hymns and Gospel Songs

Numerous radio programs have polled their listeners to determine favorite songs, artists, and themes. Two of the most recent surveys conducted by nationwide religious broadcasts list the "top ten" favorite sacred songs and hymns as follows:

- | | |
|----------------------------|---|
| 1. The Old Rugged Cross | 1. The Old Rugged Cross |
| 2. What a Friend | 2. The Love of God |
| 3. Amazing Grace | 3. In the Garden |
| 4. The Love of God | 4. What a Friend |
| 5. In the Garden | 5. Beyond the Sunset |
| 6. Rock of Ages | 6. Precious Lord, Take My Hand |
| 7. Jesus, Lover of My Soul | 7. Rock of Ages |
| 8. Sweet Hour of Prayer | 8. It Is No Secret |
| 9. When I Survey | 9. Abide with Me |
| 10. Abide with Me | 10. No One Ever Cared for Me Like Jesus |



Children in our Sunday school at Mashiki, Okinawa, join heartily in singing "Jesus Loves Me" in the Japanese language. Mrs Higuchi, the pastor's wife, is standing in the back at the right. The Japanese words on the sheet at the back of the room are the song "Father, We Thank Thee."

in order. The New Testament standard is, "Rejoice evermore. Pray without ceasing. In every thing give thanks" (1 Thessalonians 5:16-18). The message of redemption itself is a song. In Isaiah's vision our Lord is the suffering Servant, but in John's revelation He is the Lamb slain and triumphant. The entire New Testament is full of doxologies. Let us catch its note and mood today. Rejoice and sing, for "praise to God is service to men." Join in the song of Patmos: "Blessing, and glory, and wisdom, and thanksgiving, and honour, and power, and might, be unto our God for ever and ever. Amen" (Revelation 7:12).

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CHARLES WESLEY

. . . *our Orpheus*



By T. CRICHTON MITCHELL
Pastor, Bolton, Lancashire, England

JOHN WESLEY once laconically assessed the gifts of his brother Charles thus: "His least praise was his talent for poetry." Nevertheless, even the redoubtable Mr. Wesley knew that this "least praise" was a considerable something and declared, "I desire men of taste to judge, (for these are the only competent judges) whether there be not in some of the following hymns the true spirit of poetry, such as cannot be acquired by art and labour, but must be the gift of nature. . . . By labour a man may become a tolerable imitator of Spenser, Shakespeare, or Milton . . . but unless he be *born* a poet he will never attain the genuine spirit of poetry."

He who would know Charles Wesley at his best must read carefully *A Collection of Hymns for the Use of the People Called Methodists* (1780). This is a rich anthology of the work of Charles Wesley skillfully selected and edited by his brother John. Critics are united in their admiration of it. One famous critic describes it as ". . . after the Scriptures, the grandest instrument of popular religious culture that Christendom has ever produced," while Bernard Manning could not find language strong enough for his appreciation. "You may think my language about the hymns extravagant," he writes; "therefore I repeat it in stronger terms. This little book ranks with the Psalms, the Book of Common Prayer, the Canon of the Mass. In its own way it is perfect, unapproachable, elemental in its perfection. You cannot alter it except to mar it; it is a work of supreme devotional art by a religious genius."

All this is soberly true, and yet . . . the truth is that Charles Wesley is not so much the Christian Dryden or Pope or Shakespeare; he is the Christian David . . . he is our Orpheus!

The elements that make Charles Wesley are not simply those of meter and rhyme, but amazement, rapture, wonder, devotion, and passion.

Amazement is here in large quantities. A Christian is, by definition, a man amazed. He is a man

amazed at the grace of God in Christ. This amazement is the vital air of Wesley's hymns. He had written verses previous to his conversion on May 22, 1738, but they were dull, pedestrian, prosaic affairs; they were controlled by the stilted sterility of the poetry of the age. There was no amazement. But when "his chains fell off" he stood like an amazed and breathless discoverer on the edge of wonderland.

*Where shall my wondering soul begin?
How shall I all to heaven aspire?
A slave redeemed from death and sin,
A brand plucked from eternal fire,
How shall I equal triumphs raise,
Or sing my great Deliverer's praise?*

That amazement possessed him whole. Whether by the Spirit-powered pen he is converting us from spectators of redemption's drama to men "crucified with Christ" or turning us witnesses against and evangelists to ourselves!

*Endless scenes of wonder rise
From that mysterious tree,
Crucified before our eyes
Where we our Maker see.
Jesus, Lord, what hast Thou done?
Publish we the death divine.
Stop, and gaze, and fall, and own
Was never love like Thine!*

Adoring wonder is here. We kneel again with Thomas (and with Wesley); we listen to the voice of the risen Christ and make of *His* words *our* prayer!

*Oh, could I now behold my Lord,
Discern and touch the Crucified;
Adore the true immortal Word,
And thrust my hand into Thy side;
And feel that Thou my Saviour art,
Whose blood is sprinkled on my heart!*

The rapture of deliverance is here. We lie with Peter in prison: "... bound with two chains: ... And, behold, the angel of the Lord came upon him, and a light shined in the prison: and he smote Peter ... saying, Arise up quickly. And his chains fell off ... And he went out, and followed him" (Acts 12:6-9).

*Long my imprisoned spirit lay
Fast bound in sin and nature's night.
Thine eye diffused a quickening ray;
I woke ... the dungeon flamed with light!
My chains fell off! My heart was free!
I rose, went forth, and followed Thee!*

The wonder of all wonders is here. To Charles Wesley, as to Paul, the most amazing thing of all is that we should be made "temples of the Spirit," that "Christ should dwell in our hearts by faith." As Wesley puts it, we are those

*... whom He ordained to be
Transcripts of the Deity!*

*Love divine, all love excelling,
Joy of heaven, to earth come down!
Fix in us Thy humble dwelling;
All Thy faithful mercies crown.*

.....

*Till we cast our crowns before Thee,
Lost in wonder, love, and praise!*

Yes! Charles Wesley is our Orpheus ... the sweetest singer of them all! We cannot do better than part pondering his all-sufficient Christ in the words of his tremendous paradoxes:

*Jesus, my all in all Thou art.
My rest in toil, mine ease in pain;
The medicine of my broken heart:
In war, my peace; in loss, my gain;
My smile beneath the tyrant's frown;
In shame, my glory and my crown!*

*In want, my plentiful supply;
In weakness, my almighty power;
In bonds, my perfect liberty;
My light in Satan's darkest hour;
In grief, my joy unspeakable;
My life in death; my heaven in hell!*

Music and

THERE WAS NOTHING extraordinary about the church bulletin placed in my hands as I entered the sanctuary. It was much the same as dozens I had seen in many parts of the country. A color-picture of the church edifice graced the title page and the first page contained a schedule of services for the week and the usual array of announcements and items of interest for the members of the congregation.

The organ played prelude music, introducing several of the heart-warming hymns of the Church. My attention was drawn to the order of service prepared for worship. There were sixteen items—ten of them musical. The bulletin seemed to emphasize the importance of music in the worship service. In my curiosity I wondered, What would worship be without music?

Music in the worship of the Church may be traced back to Pentecost. Through all ages, bright or dark, Christians have expressed their love and adoration of God in their hymns and have given testimony and admonition through spiritual songs. We have a great heritage in the psalms of David and there is evidence of music in worship long before his day. In fact we are confident that there is no point of beginning of music which emanates from God—He who is the very essence of harmony and whose honor requires the worship of His people in song and praise. This, we believe, explains the mighty power of music in our worship today.

The power of sacred music will transcend the many and varied interests of a congregation of people, setting them in tune with the heavenly world. Thereby the spirit

WORSHIP

FLOYD W. HAWKINS

Music Editor, Nazarene Publishing House

ditioned and the soul is brought into
ience with God. Secular values diminish
spiritual values are intensified.

By spiritual singing troubled hearts find
ce and the sorrowing one is made to feel
uplift of the everlasting arms. Often cheer
rought to the one who is walking in the val-
and the shadows give way to the heavenly
w. Thus by united singing the Christian's
ngth is renewed and courage is given to
stand the hardships of the journey.

Many times, by the singing of a hymn of
otion, there comes a new consciousness
the Divine Presence and the realization of
matchless love. Hymns of the Christian
h work a miracle, giving the worshiper a
se of blessed assurance in a world of un-
ainty.

It is not difficult for the pastor to deliver
God-given message when hearts have been
tched by the Master, who is the Chief Mu-
an and Hymn Singer of the universe.

What Lord's day I left the sanctuary—bul-
in hand—with the question of my medi-
on still persisting: What would worship
without music?

*"... with
songs
that
cheer"*



"Showers of Blessing," the radio voice of the Church of the Nazarene, is heard weekly over more than 370 stations in the United States and 26 other countries and by short wave around the world. The program is produced in the studio of the Nazarene Radio League at our Headquarters building in Kansas City. The radio choir in this picture is being directed by Professor Ray Moore, who has been in charge of the music since the beginning of the program in 1945. Pictured with the choir is the transmission tower of the Far East Broadcasting Company at Manila, Philippine Islands, which carries "Showers of Blessing" in short wave throughout the Orient.



Our Colleges



By REUBEN R. WELCH *Pastor, Lakewood Church, Long Beach, California*

YOU CAN HEAR IT just any day you walk across the campus of a Nazarene college—it's the sound of music. A beginning student learning his piano scales, a senior voice major toning up on a difficult classical aria, a choir rehearsing hymns for a worship service—these sounds can be heard all the way from Gay Conservatory in Pasadena, California, to Canterbury Hall in Quincy, Massachusetts. They are a vital part of the program of education in the Church of the Nazarene.

Nazarenes have six liberal arts colleges in the United States, a college in Canada, and one in the British Isles. These colleges believe that a liberal arts education with a Christian emphasis provides the background and motivation for the highest type of practical living. Basic in the courses of study in each of these schools is music. This was true in the establishment of Peniel University, Peniel, Texas, the oldest institution of higher education in the church. It was founded in 1899. Dr. D. S. Arnold, even in those days of first classes, directed a department of music of such excellence that many students outside of the holiness movement were attracted to the school. In a measure this has been true of all Nazarene colleges.

From the first it has been the purpose of the music departments to provide the highest type of training. They have endeavored to maintain a superior standard of technical proficiency combined with that

The musical groups, both vocal and instrumental, of our colleges are well known throughout the church for outstanding musical quality and sincere Christian living. An example of these groups is the Madrigal Singers of Northwest Nazarene College, Nampa, Idaho, organized in 1957 and directed by Double E. Hill, head of the Department of Music. This group has represented the college, not only in our churches, but also on other college and high school campuses and in civic meetings. Professor Hill is at the piano.

warm spirit of devotional commitment which Nazarenes everywhere believe to be essential to any full and happy life.

In the Southwest we have Pasadena College, Pasadena, California, offering majors in voice, piano, organ, instruments, church music, and music education. Over 200 are enrolled in the various study areas of the department.

Northwest Nazarene College in Nampa, Idaho, enrolled 376 students last year in music classes and organizations. Courses of study range from the rudiments of music theory and basic conducting to hymnology and certain forms of modern music.

On the outskirts of Oklahoma City there is Bethany Nazarene College, Bethany, Oklahoma, where 270 take classes in a wide range of music study.

Another institution is Trevecca Nazarene College, Nashville, Tennessee, with a music department of nearly 100 students taking voice, piano, and organ.

In the Chicago area Olivet Nazarene College is located at Kankakee, Illinois. Here 80 students are majoring in various fields of music, and 239 enrolled in the department share classes covering

music theory, literature, history, church music, and music education.

Eastern Nazarene College, just out of Boston, in Quincy, Massachusetts, offers, as do the others, courses of study leading to the A.B. degree with a major in music, the B.S. degree with a major in music, and the B.Mus. degree with concentration on applied music, church music, and music education.

Canadian Nazarene College in Red Deer, Alberta, Canada, has over 100 enrolled in a music department offering a bachelor of sacred music degree and a music diploma.

These schools provide an imposing list of musical groups, some of which are well known in their particular areas. The Melody Men of Pasadena College, the Orpheus Choir of Olivet, and the Madrigal Singers of Nampa are typical. These, together with a *cappella* choirs, bands, orchestras, ensembles, quartets, trios, choruses, and glee clubs, provide unusual opportunities for creative expression on a level of technical excellence comparable with the best that can be found in any university or college.

During the school term, and particularly during the summer months, students from the music departments of our colleges conduct services in the churches of their immediate constituency. It would be impossible to measure the spiritual contribution made by these "traveling ambassadors" as they bring to the local churches the best in music combined with the highest in Christian character. These services are oftentimes of unusual spiritual blessing and power.

Out from our schools has come a continuing line of music teachers, choir directors, instrumentalists, soloists, and choir members who take their



"THE EASTERN GATE"

Dr. P. F. Bresee, the founder of the Church of the Nazarene in Los Angeles, California, was a powerful preacher and a loving shepherd of his flock. One day he gave assistance to an elderly lady, greeting her as she entered the sanctuary. She thanked him and remarked that she hoped he would be at heaven's gate to help and greet her when she arrived. Dr. Bresee answered that when that time came she would not need his assistance. "But," he said, "I'll meet you just inside the eastern gate."

Hearing the story, Rev. I. G. Martin wrote the words and music and dedicated the song to Dr. Bresee. Mr. Martin was one of the pioneers of the Church of the Nazarene. He served many years as pastor of First Church, Chicago, and also spent much time in the evangelistic field.

places in churches around the world. Through their ministry of song they share in spreading the news of a Saviour who can save to the uttermost, and who can put songs which are divine into hearts that are human!

Our colleges make music—good music, beautiful music, inspired music—because at the heart of a holiness college is a heart of song. This song is not a narrow one, played on the string of private belief, but a song full and rich in the enjoyment and expression of the manifold grace of our magnificent God!

Our colleges are music-minded!



Music plays a prominent part in evangelism in many of our mission fields. Williamson Bible Institute, our Bible school in Coban, Guatemala, has organized a band among the students.

HOLY HOLY HOLY

By **STEPHEN S. WHITE, Editor**

TWICE IN THE BIBLE the curtain is drawn aside and we look in on the heavenly choir singing its most triumphant song. Isaiah saw the Lord high and lifted up and heard the seraphim cry, "Holy, holy, holy, is the Lord of hosts: the whole earth is full of his glory" (Isaiah 6:3). John beheld the living creatures as they sang day and night, "Holy, holy, holy, Lord God Almighty, which was, and is, and is to come" (Revelation 4:8).

"Holy, holy, holy," is the theme song of the heavenly choir and emphasizes the holiness of God. It brings to us our most significant and comprehensive description of God's nature. A recent writer emphasizes this in these forceful words:*

"The classic Biblical passage attributing holiness to God is in Isaiah 6:1-8. In this passage, very ancient though it is, the idea of holiness has come to marvelously complete expression. The mysterious otherness of God is expressed in the description of the strange seraphim attending Him. His power is so great that even the voice of one of His attendants shakes the foundations of the temple and the prophet trembles before Him. So worthy of reverence is He, that even these great superhuman seraphim cover their faces in His presence. His purity is so transcendent that before Him the prophet is overwhelmed with the sense of iniquity in himself and his people. So absolute is His rightful authority that the prophet eagerly volunteers to serve Him without asking Him what he will be required to do.

"The attributing of holiness to God is a response to an experience of His presence rather than an inference from thought concerning Him. Like the beauty of a symphony or the crushing sorrow of bereavement, yet more, holiness is a quality which must be felt to be understood and yet when felt is known to be beyond description or even adequate comprehension. The holy is the ultimate of

all value qualities, known immediately as absolute and inexplicable in other terms."

"Holy, holy, holy, Lord God Almighty," is the theme song of the heavenly choir. It is sublime and wonderful beyond human comprehension, and yet you can join in this theme song of the heavenly choir. This does not mean that you have to die, that you have to rush right off to heaven. Not at all! You can join the heavenly choir in spirit as it sings its theme song—"Holy, holy, holy, Lord God Almighty"—while you are still on this earth. Of course you will have to meet certain conditions if



"MY REDEEMER"

James McGranahan was gifted with a tenor voice of rare quality. It was the wonder and delight of all who heard

it. His teachers wanted him to prepare for an operatic career. But a friend, P. P. Bliss, who also possessed a remarkable voice which he had dedicated to the Master, urged young McGranahan to do likewise. Bliss lost his life in a tragic train wreck, his body being consumed in the ensuing fire. This may have influenced his gifted singer-friend. In any case he soon after joined Major D. Whittle for a revival meeting in Chicago, in which, but for his untimely death, P. P. Bliss would have been the music director. In Bliss's trunk several manuscripts were found, among them one entitled "My Redeemer." McGranahan composed music for it and it was sung by a male quartet, with the composer singing the tenor part. The song made a powerful impression and was instantly launched on its world-wide mission. Other hymn tunes by this writer are "Sometime We'll Understand," "The Crowning Day," and another, well known among Nazarenes, "There Shall Be Showers of Blessing."

*From "A Theology of the Living Church," by L. Harold DeWolf (pp. 110-11); Harper and Brothers, publishers; used by permission.

you do this. But one of them is not that you have to be an expert singer like the members of the heavenly choir. You may not even be able to “carry a tune” and yet be eligible for membership in this heavenly choir and sing with all your heart, “Holy, holy, holy, Lord God Almighty.”

First, you must be saved before you can join the heavenly choir and sing this song of holiness. Your sins must be forgiven, you must cease to be dead in trespasses and sins, you must be born again, you must see Christ and follow Him. But this is not enough if you would become a part of this choir and really sing this song, “Holy, holy, holy, Lord God Almighty.” You must also be sanctified wholly; you must be cleansed from inbred sin. You must have the spirit of holiness within you; then you can sing the song of holiness, you can take your place in the heavenly choir.

Matthew Henry has this to say of the passage in Revelation: “We have considered the sights that the apostle saw in heaven: now let us observe the songs that he heard, for there is in heaven not only that to be seen which will highly please a sanctified eye, but there is that to be heard which will greatly delight a sanctified ear. This is true concerning the Church of Christ here, which is a heaven upon earth, and it will be eminently so in the church made perfect in the heaven of heavens.”

And there is still another condition: you must have the spirit of praise. God’s holy people have been famous for this, and they must never lose it. We must have the spirit the Psalmist had when he wrote Psalms 100:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: come before his presence with singing. Know ye that the Lord he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name. For the Lord is good; his mercy is everlasting; and his truth endureth to all generations.

If you are saved and sanctified and have this spirit of praise, then you can in spirit sing with the seraphim and the living creatures, “Holy, holy, holy, is the Lord of hosts.” To this extent, then, you can join the heavenly choir. The hymn writer Bishop Heber had this in mind when he wrote:

*Holy, Holy, Holy, Lord God Almighty!
Early in the morning our song shall rise to Thee.
Holy, Holy, Holy! Merciful and Mighty!
God in Three Persons, blessed Trinity!*

*Holy, Holy, Holy! Lord God Almighty!
All Thy works shall praise Thy name in earth, and
sky, and sea.
Holy, Holy, Holy! Merciful and Mighty!
God in Three Persons, blessed Trinity!*

By NORMAN R. OKE
Book Editor, Nazarene Publishing House



An Interview with Mrs. Grace E. Miller

Mrs. Miller, you have done an unusual job of developing music in your home. Because of this I am here to ask you some questions and share them and your answers with the readers of the *Herald of Holiness*.

How did you go about developing music in your home?

“Well, music was our one luxury! And here is how it began. One day a Mr. Rex Haines knocked at our parsonage door. He introduced himself as a converted jazz piano player. Being down on his luck, he offered to conduct our church orchestra for food and lodging. We bought or borrowed instruments and started practicing once a week. Then tragedy came! My husband, the pastor, caught Mr. Haines winking at the girls during church services. He was quickly dismissed and we later discovered that he was a man with many aliases. We were disappointed, but fortunately a well-known, qualified leader was secured and our church orchestra of a dozen pieces continued. And this is really where our family music began.

“My husband and I had some previous musical experience. But our salary was small, so private lessons for the family were out of question. Since I played a bit, I resolved to give my children music lessons while they were young. Then further opportunity knocked through the medium of the public schools. Instruments, used or borrowed, were secured so our children could play in the band and orchestra. They, with others, won honors in local, district, and state contests. The enthusiasm carried over into our church orchestra and many young people were attracted to the church.

“All this greatly helped in creating our own

family orchestra. Rehearsals were held on Sunday afternoons. (This, by the way, helped solve the problem of Sunday afternoon leisure time.) This was a real family get-together. Not to be outdone I chose the saxophone, persisted in daily practice, and finally won out—and that after I was forty years old. There were seven members in all: piano, violin, saxophone, cornet, baritone, clarinet, or bassoon. The four-year-old was given a baton and a podium and directed, to the delight of all.

"Well, that is a bit of how we developed music in our home."

What influence did music have on the spiritual atmosphere of your home?

"I would be quick to say that it was very beneficial. It helped smooth out family wrinkles and tensions, and promoted spiritual harmony. Perhaps our growing love for musical harmony made us appreciate home harmony more. Engagements for us to play as a family became more frequent. This encouraged us all. Through this means our family came to know and love the songs of the Church."

How did you promote singing in your family circle?

"Singing came as a direct by-product of our family orchestra. Solos, duets, trios, and quartets were practiced for the N.Y.P.S. hour, junior services,

church services, and zone rallies. Many new Christian friendships were made through the medium of the family singing. The discipline of practice helped to develop patience and promptness in the younger members."

How did music help your family in later life?

"Here is a very practical result. When the children went to college, money was scarce—as is often the case with a minister's limited purse. God used the musical background in providing their Christian education. Our boys were asked to join college quartets and they toured during the summer, thus earning tuition. This also gave them a wider acquaintance with the church.

"Singing also helped them through seminary and university. Now in their active lives music is a very vital aid. Two minister sons, pastoring Nazarene churches, find their music a wonderful help in church work. One university professor son and two schoolteacher daughters are all serving God through the Church of the Nazarene. Yes, sacred music brought untold blessing to our home."

Mrs. Miller, thanks for your time and the inspiration of this interview. Would you sum up for us, in just a few words, your feelings about music in your home?

"Yes, here it is. Music was our one luxury; and our finest investment!"



The choir of our church at S. Vicente, Cape Verde Islands. This choir participates regularly in a radio program in the Cape Verdes and has been named "Messengers of the Light."



Christianity is a singing religion.

"The Hallelujah Chorus" will never die out of living Christianity. Music is sometimes spoken of as "the handmaid of religion."

Martin Luther said, "Next to theology, I give to music the highest place and honor."

The Singing Faith

By **ROY F. STEVENS** Superintendent of Minnesota District

MUSIC began with God before the creation of man. The ancient religions of Egypt, Assyria, and Babylon made use of music in their temple rites, but it remained for the Hebrews to refine and beautify this art, and make it fit for the worship of the only true God.

In the heart of the Bible is the Hebrew hymn-book, 150 psalms. The faith of the Early Church was deeply embedded in their psalms and singing. They were known as a singing people. The precept of the Early Church was, "See that what thou singest with thy lips thou believest in thine heart also; and what thou believest in thine heart thou practicest also in thy life."

*Since to sing is a good thing,
Let everybody learn to sing.*

Jesus and His disciples sang a hymn in the shadow of the Cross. Paul and Silas sang in the dungeon at midnight. Savonarola chanted a psalm on his way to the stake. The praises of the martyrs have been carried to heaven on the rising flames of their fires of torture.

The Reformation roused a sleeping world with song. "Whole cities," said the priests, "are singing themselves into the new faith." Huss in Bohemia, Luther in Germany, and later John Calvin in Switzerland, sought everywhere for words and music for all the people to sing. We are singing Luther's great hymn today, "A Mighty Fortress Is Our God."

England and Scotland were likewise vocal with song. The Pilgrims, landing at Plymouth, brought their *Psalm Book*. In the eighteenth century, "the two W's" helped the English-speaking world to worship in song, Isaac Watts with his six hundred hymns and Charles Wesley with six thousand. Now Christians in all lands and in all tongues are singing "Jesus, Lover of My Soul," "When I Survey

the Wondrous Cross," "Joy to the World," "Love Divine," and many other hymns written by Watts and Wesley.

There is no period in the Christian life when some element of praise is not present in the soul. Great hymns have always served as great bulwarks to man's spiritual, mental, and physical needs. Man can always find a great hymn or gospel song to comfort and sustain him. When joy, sorrow, success, or failure attends him, when the heart desires to express praise and adoration, there is a great hymn that will satisfy the yearning of the soul.

The singing of great hymns has helped people to worship, pray, and express love to God, their Creator. The messages of great hymns have led many to accept Christ as a personal Saviour. In the shadow of temptation and sin, the hearing of a great hymn tune or a hymn learned earlier in life has challenged many to better paths of living.

Hymns and gospel songs are among the great influences which bring together the Church and make substantial harmony between those who never could be reconciled by their confessions. Henry Ward Beecher once said, "It is remarkable to see how men will quarrel over dogma, and then set down and rejoice over a hymn which expresses precisely the same sentiments about which they have differed."

A great educator has said, "Where they sing, they preach; and where they preach, they sing; and the singing and preaching are the same."

"Therefore, let all the people sing." If you cannot sing, make a joyful noise to the Lord. Sing in your house. Sing by the wayside. Sing as you travel along. Sing more in the sanctuary. Sing from city to city, from state to state, and from nation to nation. Sing the song of "redemption." Sing the song of "full salvation." Sing the song of "victory in Jesus." Sing the song of "My faith looks up to Thee, Thou Lamb of Calvary."

FROM DAVID AND HIS HARP to Elvis and his guitar—by any manner of measurement that's a tremendous step! In time and tempo that's from the sublime to the ridiculous. But there is one common underlying fact here—*youth and music*.

You can hardly think of one without thinking of the other. In this our day the two keep popping up in the headlines together. Witness the fact that the biggest name in music in 1958 was a twenty-four-year-old pianist from Tyler, Texas, by the name of Van Cliborn. This young man won the Tchaikovsky Medal in Moscow and has been acclaimed as a genius who will rank with the immortals. Receiving as high as \$9,000 for one concert, his estimated income for the year is \$150,000. A month after this fine Christian youth had won world acclaim, five thousand teen-agers met in Boston Arena for a "Rock 'n Roll Concert." A current magazine reported on the event: "Frenzy soon set in. The aisles filled with dancers, and others got into the groove by jumping on their seats. A while before midnight the wound-up kids spilled into the streets. All around the arena common citizens were set upon, robbed, and sometimes beaten. In all, nine men and six women were roughed up enough to require hospital treatment. Boston's Mayor John Hynes ordered that no licenses be issued for any more rock 'n roll shows." Yes, youth and music, of one kind or another, go together!

To satisfy this native craving for music in our young people, the church has dedicated itself to provide the very best in religious music.

First and foremost are the *much-loved old hymns*. Christian youth develop a real appreciation for such great hymns as "All Hail the Power of Jesus' Name," "There Is a Fountain Filled with Blood," and "The Old Rugged Cross," when given an opportunity to sing them in the worship services of the church. It is an interesting experience to start singing one of these hymns without announcing the page in the hymnal on which it is found. Many have been amazed to see how many young people can sing the words from memory. Each generation has the responsibility of passing a love for these great "messages in song" to the oncoming generation.

Then there is the relatively *new field of gospel choruses*. These are more contemporary in their harmonies, but there is no excuse for them to be a kind of "religious rock 'n roll." While a few are cheapened by super-syncopation and improper theology, yet there are many

By EUGENE STOWE

which serve a valuable purpose for our youth. The singability of these choruses has made them of great value in singspirations and other gatherings. Easily memorized, they have given our young people a way of expressing the joy of their salvation. This writer well remembers attending a young people's institute soon after coming in contact with the Church of the Nazarene. One of the indelible impressions left by that summer youth gathering was the thrill of joining with several hundred enthusiastic, wide-awake teen-agers as they sang such choruses as "I Belong to Jesus," "Jesus Is the Sweetest Name I Know," and "Spirit of the Living God, Fall Fresh on Me." Here was a whole new idea—one could have religion, and really enjoy it!

Not only is it true that "music hath charms to soothe the savage



Youth and Music



breast," but Christian music has an instinctive appeal which calls out the very best in youth. This was recently illustrated in a report from the Parris Island marine training center. A visitor at the base had just listened to the final notes of taps fading away at the close of day. Instead of a hush falling, this was followed by the sound of voices being raised in song. It came from the area where the women marines were quartered. Beginning in the senior platoon area on the second deck of the barracks, it spread to the recruits on the first deck. Gradually others joined in until it was a great massed choir. What were they singing—the latest popular song? No. It was the beloved strains of "The Lord's Prayer." They were not required to, but this had become a tradition. Each new group of recruits learned by listening to the others. Then they in turn passed it on to the next group. Many of these young women who were not Christian in any sense of the word found themselves unconsciously responding to the stimulus of great music.

The Church has not fully dispatched her duty until she has given to her youth and to all youth everywhere the opportunity of having their hearts inspired and moved Godward by means of Christian music.



"THROW OUT THE LIFELINE"

A wrecked vessel on the beach at Westwood, Massachusetts, near Boston, fired the imagination of Rev. E. S. Ufford, pastor of the Baptist church there. He frequently thought of what an effective object lesson this hulk would be. One Sunday afternoon he held an open-air meeting in the village at which he warned his listeners of the danger of being wrecked on the shores of time.

On returning home he could not dismiss from his mind the picture of the storm, the doomed ship, and a shipwrecked sailor drifting out to sea. He took a sheet of paper and within fifteen minutes wrote four stanzas of "Throw Out the Lifeline." Sitting down at his little organ he composed a melody which came as easily as the words. A few years later George C. Stebbins, well-known gospel song writer, came across a copy of the song. He was impressed with its possibilities, purchased the copyright, properly arranged the harmony, and published the song.

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In recent years there has been a great increase in the number and size of bands and orchestras of our public schools and the quality of the work of these young people. Some of our churches have made use of this excellent talent through a church orchestra. First Church at Long Beach, California, has had an orchestra since 1922. The director most of the time since 1928 has been Mr. Dan Schmidt, who is leading it in this picture. Throughout the years the membership has varied between ten and twenty instruments. A few have been playing

in the orchestra for thirty years. This orchestra plays for the regular Sunday services and special occasions such as Christmas and zone rallies, and also prepares a twenty-minute Sunday Evening Symphony once every six weeks, including choral and orchestral combinations. A number of our well-known ministers and missionaries have at one time been members of the Long Beach First Church orchestra.

SINGING in the SHADOWS

By E. E. WORDSWORTH, *Evangelist*

CHRISTIANITY is the only religion that abounds in song. Atheism is songless; agnosticism has nothing to sing about; the various forms of idolatry are not tuneful; but Judaism said, "O come, let us sing unto the Lord"; and when Christ was born there was singing. The angels greeted His birth with praise, and since then Christian song has gained in fullness and strength of voice and the "beauty of holiness."

Infidelity never sings. Unbelief has no music, no anthems, no hymns, oratorios, or symphonies. When Colonel Robert Ingersoll, the noted infidel, died the printed notice of his funeral said, "There will be no singing."

Absorbing materialism deadens the finer sensibilities and kills the songbird in the soul. Andrew Carnegie, the multimillionaire steel magnate, said, "Millionaires seldom smile and never sing."

But the devout Christian has a song "in the night season, and all the day long." "The fruit of the Spirit is . . . joy," and it must find outlet in singing. Even in the deep shadows of life the Christian heart can rejoice and give praise to God. Like the sweet song of the nightingale, when the storm rages and the long night is on, gives forth melodious music to cheer the fainting heart, so the Christian believer, though tried and tested, finds cause for praise and thanksgiving. When Madame Guyon, the French

mystic, was imprisoned for her faith in the Castle of Vincennes, in 1695, she not only sang but wrote songs of praise to her Saviour. While in prison she wrote:

*A little bird I am,
Shut from the fields of air;
And in my cage I sit and sing
To Him who placed me there;
Well pleased a prisoner to be,
Because, my God, it pleases Thee.*

*Naught have I else to do:
I sing the whole day long;
And He whom I most love to please
Doth listen to my song: . . .*

*My cage confines me round;
Abroad I cannot fly;
But though my wing is closely bound,
My heart's at liberty;
My prison walls cannot control
The flight, the freedom of the soul.*

*And in Thy mighty will to find
The joy, the freedom of the mind.*

There you have it—songs in the shadows! Saintliness and music in the dark, dismal dungeon! Divine joy "in the midst of [life's] greatest crosses!" Paul and Silas, having been beaten with many

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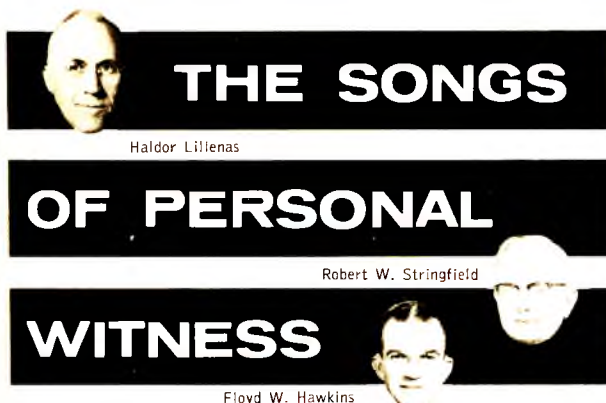
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stripes, were thrust into pestilential cells, damp and cold, from which the light was excluded. Their feet were made fast in the stocks, an instrument of torture as well as confinement, made of wood bound with iron, with holes for the feet, which were stretched more or less apart according to the severe punishment intended. Yet they prayed and sang praises aloud in their Christian joy. It was at midnight, but "he giveth songs in the night." The shadow of a great rock provides comfort and rest in the heat of the day. Paul and Silas found consolation and peace and song in the Rock of Ages.

Dear reader, if the shadows fall across your pathway to glory in the form of financial reverses, failing health, afflictions and trials, heartaches and crushing sorrows, or whate'er it may be, just remember that often the greatest spiritual blessings come to those in the furnace of affliction and loss who sense the scorching heat and feel the fiery trial. He that was with the Hebrew worthies will not forget you, and the Christ of Paul and Silas will not fail you.



and the personalities behind them

IN THE WHOLE RANGE of human experience, none other is so important as deliverance from the bondage of sin. The soul who is enslaved by evil habits and guilt may be set free—gloriously and completely—through faith in our Lord and Saviour, Jesus Christ. When this takes place his joy and peace are often expressed in melodies of praise and adoration; his song becomes one of personal testimony. Thus is born the gospel song.

To satisfy this demand for the song of personal witness, Haldor Lillenas founded the Lillenas Publishing Company in 1924. A few years later his thriving business was acquired by the Nazarene Publishing House and today serves as the music publishing division of the Church of the Nazarene. Dr. Lillenas served as its manager for many years, during which time he wrote numerous hymns and gospel songs which are popular today. He continues to bless the world with fresh compositions of spiritual significance.

Today the Nazarene Publishing House, over the

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Let us look up with victorious song "until the shadows flee away" and our night is turned to day. When Susanna Wesley was dying she said to her children around her bed, "As soon as I am released, sing a psalm of praise." If the veil were lifted we would all sing doxologies.

"Lillenas" imprint, publishes and distributes to many Spanish-speaking as well as all English-speaking areas of the world. The influence of this music is reaching uncounted millions as the songs are being used by many denominations, heard on large radio programs and on television. No one can calculate the blessings derived from the singing of "'Tis Marvelous and Wonderful" by the Billy Graham crusades in New York City and San Francisco.

The glorious task of promoting and expanding the ministry of gospel song is being carried forward by Mr. Robert W. (Bob) Stringfield, the present manager of the music division. As instrumentalist, singer, compiler—working in various capacities of music publishing—Mr. Stringfield was given special recognition last year, having completed twenty-five years of continuous service.

To strengthen and perpetuate this work Rev. Floyd W. Hawkins, well-known composer, has recently joined the staff as music editor. Mr. Hawkins is the author of many inspiring hymns and gospel songs, best known of which are "The Crystal Fountain," "Willing to Take the Cross," "He Helps Us Through" and "I've Discovered the Way of Gladness."

Today the name Lillenas has become synonymous with good gospel music among all evangelicals. The Lillenas copyright library of several thousand includes "The Love of God," "God Leads Us Along," "All That Thrills My Soul," and "Holiness Forevermore." The search continues for new song writers and new gospel songs which will help the Nazarene Publishing House to publish "the full gospel to the whole world by the printed page."

By AL RAMQUIST

Director of Sales, Nazarene Publishing House

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"Holiness unto the Lord"

Mrs. C. H. M.


Mrs. C. H. MORRIS



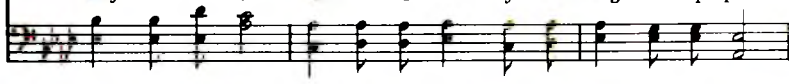
1. "Called un - to ho - li - ness," Church of our God, Pur - chase of
2. "Called un - to ho - li - ness," chil - dren of light, Walk - ing with
3. "Called un - to ho - li - ness," praise His dear name! This bless - ed
4. "Called un - to ho - li - ness," Bride of the Lamb, Wait - ing the


Je - sus, re - deemed by His blood; Called from the world and its
 Je - sus in gar - ments of white; Rai - ment un - sul - lied, nor
 se - cret to faith now made plain: Not our own right - eous - ness,
 Bride - groom's re - turn - ing a - gain! Lift up your heads, for the


i - dols to flee, Called from the bond - age of sin to be free.
 tar - nished with sin; God's Ho - ly Spir - it a - bid - ing with - in.
 but Christ with - in, Liv - ing, and reign - ing, and sav - ing from sin.
 day draw - eth near When in His beau - ty the King shall ap - pear.



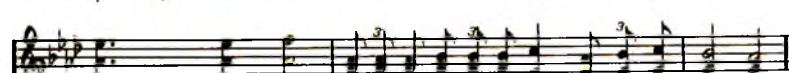
CHORUS



"Ho - li - ness unto the Lord" is our watch - word and song, "Ho - li - ness un - to the

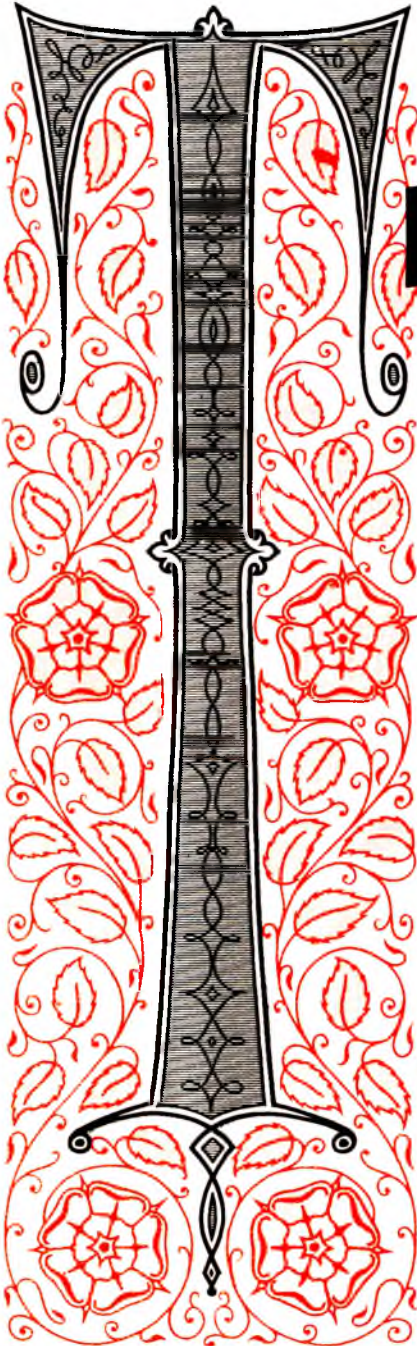


Lord" as we're march - ing a - long. Sing it, shout it,
 "Ho - li - ness un - to the Lord," Sing,



loud and long. "Ho - li - ness un - to the Lord" now and for - ev - er!
 "Ho - li - ness un - to the Lord,"

Could we with ink the ocean fill,
And were the skies of parchment made
Were every stalk on earth a quill,
And every man a scribe by trade;
To write the love of God above
Would drain the ocean dry;
Nor could the scroll contain the whole,
Tho' stretched from sky to sky.



he Love of God"

More than fifty years ago these eight profound lines were found penciled on the wall of a room in an asylum after the patient's death. Years later they were quoted by a camp meeting evangelist to climax his message. One member of the audience, Rev. F. M. Lehman, was so deeply moved that he set the words to music, adding two preliminary stanzas and a chorus.

Until recently the verse was attributed to the mental patient, but this could not satisfy the Palermo Brothers, song evangelists. Visiting a Jewish rabbi one day in 1944, they quoted the lines to him. He immediately recognized the words and referred them to a book entitled *Book of Jewish Thoughts*, by the chief rabbi of the British Commonwealth. On page 213 they located the verse—an English translation of a poem written in Aramaic, possibly in the year 1050, by Rabbi Meir ben Isaac Nehorai.

Following its publication in 1917, the song lay dormant almost twenty years. Then on Sunday afternoon, June 21, 1936, "The Love of God" was sung before the General Assembly of the Church of the Nazarene by Rev. W. V. Wiggs of Florida. When the last stanza fell from his lips, the entire congregation caught the author's concept of God's love and wept and shouted in the presence of the blessed Holy Spirit. Since that service the song has swept around the world in many languages, and millions rejoice in its message.

Of the more than 4,000 copyrighted songs and hymns owned by the Nazarene Publishing House, "The Love of God" is doubtless the most widely known.

By R. W. STRINGFIELD, Manager, Music Division, Nazarene Publishing House